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## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

of the new wing now approaching completion, which were originally intended for other purposes.

Of Mr. Morgan's further intentions we have no knowledge. Whether he intends to bring over more or less we do not know. As to whether he expects to give or to lend we are ignorant. Possibly he may not have made up his mind himself. Mr. Morgan's recent gifts to the Museum have been numerous and generous in the extreme. His loans have been even more important. The Eighteenth Century part of the Hoentschel Collection was given; the Gothic part is lent; his unrivaled collection of Chinese porcelains is a loan.

What we do know is that even if the galleries which can now be used to show some of his treasures can be permanently devoted to this purpose, the space is utterly inadequate to exhibit all of them, and nothing short of another extension to the Museum will suffice to do so.

It would be a pleasant dream if Mr. Morgan would give his fellow-citizens in New York the opportunity to see and enjoy the notable objects of art which his taste and wealth have enabled him to assemble. Nor would it be out of line with Mr. Morgan's never-failing public spirit if this dream should come true. But this dream cannot come true unless, and until our Museum is enabled to furnish space in which these treasures can be adequately shown and properly studied. It has no such space now. That New York has its opportunity is clear. That our trustees will do their utmost to enable the Museum to avail itself of that opportunity is certain. R. W. de F.

### LECTURES ON GREEK ART

THE Director of the Museum will give a course of six illustrated lectures on the Principles of Greek Art in the Lecture Hall of the Museum on Monday and Thursday afternoons as follows:

Feb. 26. The Conditions which influenced the Development of Greek Art.

Feb. 29. The Treatment of the Human Figure.

Mar. 4. The Human Figure continued (Drapery, the Head).

Mar. 7. Composition — the Group, Pediment, Metope and Frieze.

Mar. 11. The Principles of Greek Architecture.

Mar. 14. Decoration, and the Smaller Arts.

These lectures will begin at four o'clock, and will be open to the public without tickets.

The entrance to the Lecture Hall is on Fifth Avenue, opposite 83rd Street.

### LECTURES FOR HIGH SCHOOL TEACHERS

A SERIES of four lectures on the value of a museum of art to teachers in high schools has been arranged, to be given in the Museum Lecture Hall before the teachers of Greek and Roman history, drawing and design, the classics, and English respectively, one lecture to be devoted to each group of teachers.

The course will be delivered by the following gentlemen:

President G. Stanley Hall, of Clark University, Worcester, Mass.; Mr. Kenyon Cox, of New York; Professor Oliver S. Tonks, of Vassar College, Poughkeepsie, N. Y.; and Professor Stockton Axson, of Princeton University.

The first lecture will be given by President G. Stanley Hall to the teachers of history on Friday afternoon, February 9th, at 4:30 o'clock.

Admission to all of the lectures will be by ticket, which should be presented at the entrance at Fifth Avenue and 83rd Street.

### MUSEUM HISTORY

THE year 1910 marked the fortieth anniversary of the founding of the Museum — forty years of interest to the Trustees, who have been responsible for the results accomplished; to the members, who through contributions and loyalty have aided in

the development; and to the workers in museums everywhere, who have looked to New York for inspiration and help in their own work. There has been an increasing demand for an account of these years and for a recital of the various problems that have arisen, and it is in response to this desire that it has been deemed wise to publish the Museum's history within a few months. Such a history could not be written, however, without taking into consideration the efforts of the various early associations that sought to accomplish a similar work for the community—their accomplishments and their failures. This is being done by Miss Winifred E. Howe, a member of the Museum staff, in collaboration with Mr. Henry W. Kent, to whom all communications should be sent.

By this early announcement we hope to gain the help of all the friends of the Museum who have it within their power to furnish any data for the volume; letters, documents, newspaper clippings, papers of every sort that throw light on any period of the Museum's history, or on any preceding episode in New York's art history.

That the readers of the Bulletin may have a general idea of the scope of the introductory chapter on the earlier institutions of art in New York City, a brief synopsis is given here. The earliest museum on the island of Manhattan was established in 1790 by the recently-organized Tammany Society to collect and preserve everything relating to the antiquities and early history of America. Mr. Gardiner Baker became the first curator in New York City.

Beginning with the nineteenth century six organizations of prime importance existed for a longer or shorter period: The American Academy of the Fine Arts, 1802-1841; The New York Historical Society, organized in 1804; The National Academy of Design, established in 1826; The Apollo Association, later called The American Art Union, 1839-1853; The New York Gallery of the Fine Arts, 1844-1855(?); and The Cooper Union for the Advancement of Science and Art, incorporated in 1857.

Those organizations that have ceased

to exist may well receive a passing notice in these pages. The American Academy of the Fine Arts was originated at the suggestion of Chancellor Livingston, carried on by such well-known citizens as DeWitt Clinton, Edward Livingston, and David Hosack, and directed and inspired by an artist and patriot, John Trumbull. In plan and administration it was modeled closely upon the Royal Academy in England. For this reason, it was not suited to New World conditions; yet at the close of about forty years of struggle, it had at least accomplished its first aim, to provide a collection of casts of the principal statues in Europe.

The Apollo Association, or The American Art Union, as it was later called, was for a few years a tremendous power, not only in New York, but throughout the country, in arousing a knowledge of and an interest in our American art. James B. Herring, one of the publishers of the National Portrait Gallery of Distinguished Americans, planned this undertaking, which was carried out by the active coöperation of such men as Dr. John W. Francis and William Cullen Bryant. A competent legal tribunal finally declared its scheme for the distribution of paintings by a lottery illegal; however, during its less than fifteen years of existence, it had distributed two thousand four hundred works, besides numerous engravings.

The New York Gallery of the Fine Arts was a worthy attempt to establish a permanent picture gallery. With the collection of American art that had belonged to Luman Reed as its nucleus, the Rotunda on the Park as its home for a nominal rent, Jonathan Sturges as its guiding spirit, and only one dollar as its life membership, it would seem to have had every qualification for success, but the event proved otherwise. The collection has been placed as a perpetual deposit in The New York Historical Society.

There are several other pages in the art history of New York of minor importance in their effect upon the art movement but of great interest to the antiquarian. Among these are The American Museum of John Scudder, Peale's Museum and Gallery of the Fine Arts, Browere's Gallery of Busts

and Statues, Old Paff's Gallery, John Vanderlyn's Panoramas in the Rotunda, The Old Sketch Club, or The XXI, The International Art Union, The Düsseldorf Gallery, The Crystal Palace Exhibition, and The Metropolitan Fair Picture Gallery. Each of these episodes, varied as they are in character and importance, is a sign of the times, and as such is significant.

#### THE TOLEDO MUSEUM OF ART

THE following account of the Toledo Museum is taken from the preface to the catalogue of an exhibition opened January 17th, at the inauguration of a new building dedicated to the public at that time with appropriate ceremonies and the greatest enthusiasm.

"Ten years ago, one hundred and twenty men each subscribed ten dollars annually for the purpose of starting The Toledo Museum of Art, little thinking at the time that their small beginning would advance steadily to such glorious fruition. At first a large, old-fashioned residence was rented, the upper floors of which were converted into galleries for the showing of transient exhibits, there being then no permanent collection. Mr. Edward Drummond Libbey was elected president. Mr. Almon C. Whiting, the first director, was succeeded two years later by Mr. George W. Stevens. What the museum lacked in the way of collections, however, was made up in other directions. Good temporary exhibits were hung; clubs were organized among the rich and among the poor for the study of art history; free drawing and life classes were conducted; talks were given daily, and thrice daily, in the galleries; girls from the shops were invited to the museum; noon-day talks were given in the factories and the workers were brought to the galleries; close relations were established between the museum and the public schools, including daily talks to the children in the galleries and occasional exhibits of their school work. Museum activities were carried into the stores, the shops and the factories; into the churches, the public schools and the Sunday schools. Nothing

was left undone toward establishing closer relation between the people and the museum. Interest increased rapidly; the permanent collection received many additions and the old building soon became far too small for its manifold activities. Such were the modest beginnings from which sprung the splendid institution now opened to the public.

"The present building, designed by Architects Green and Wicks of Buffalo, and H. W. Wachter of Toledo, is of white marble, the style being Greek Ionic of the Periclean period. It has a frontage of two hundred feet, and is located in the heart of the residential part of Toledo, in a grove of splendid forest oaks. Before the building extends a broad terrace of granite and marble, three hundred feet wide and two hundred feet deep, which includes a large fountain and pool. This terrace leads to the entrance of the main floor, which contains the sculpture court, twelve large exhibition galleries, a free art reference library capable of housing five thousand volumes, the business offices and the hemicycle or auditorium, which will seat four hundred people. The main entrance court, sixty-six by forty-four feet in size, is constructed of Indiana limestone, and is supported by eighteen monolithic columns. The main painting galleries are forty by sixty-two feet. In every particular the building is absolutely fire-proof. In addition to the main floor, there is hidden by the terrace a ground floor containing eight large exhibition rooms, together with club rooms, workshops and rooms for receiving, packing and storing.

"The building and grounds represent an expenditure of \$400,000, one-half of which amount was the gift of the president, Mr. Edward Drummond Libbey; the other half was raised by popular subscription in sums ranging from ten cents to fifteen thousand dollars. All classes of citizens contributed: merchants, bankers, school children, members of women's clubs, artists, students and the men and women of the factories. It is, in short, an institution of the people erected and maintained by them without municipal aid. It is finally opened absolutely free from debt, and is supported